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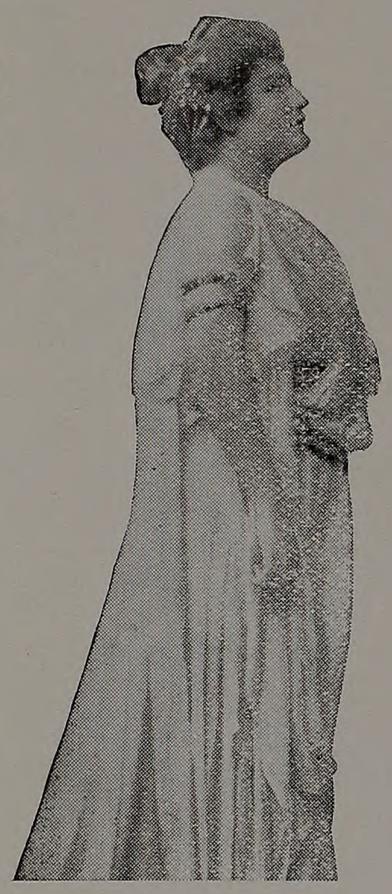

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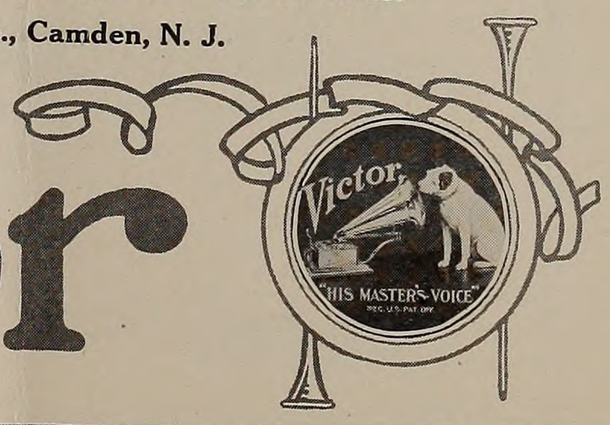

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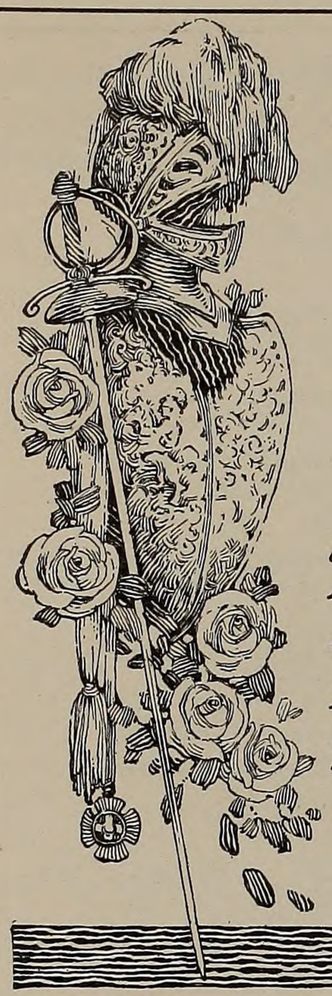

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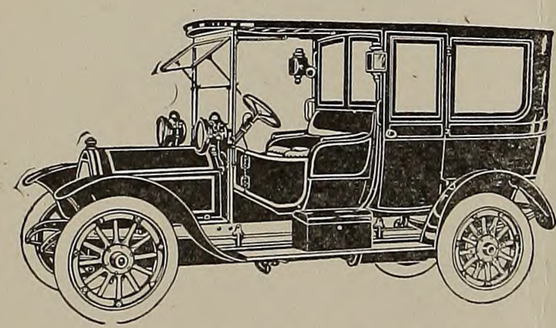

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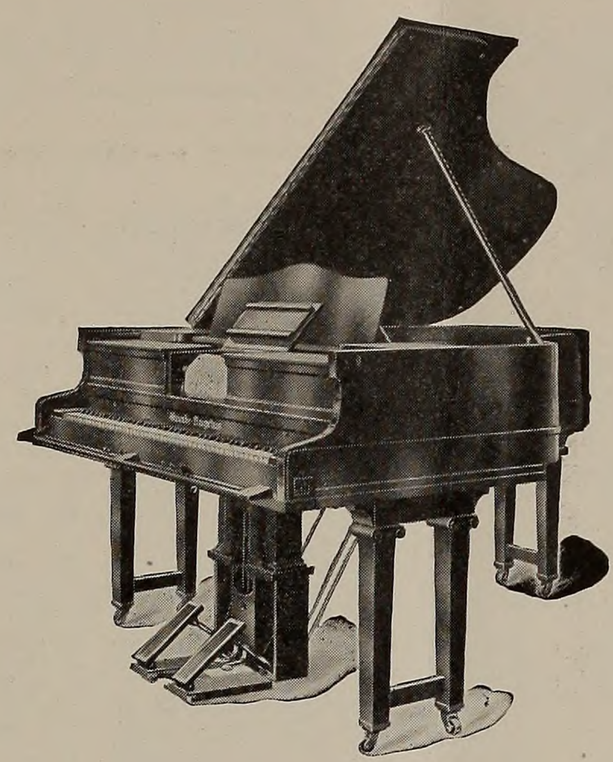

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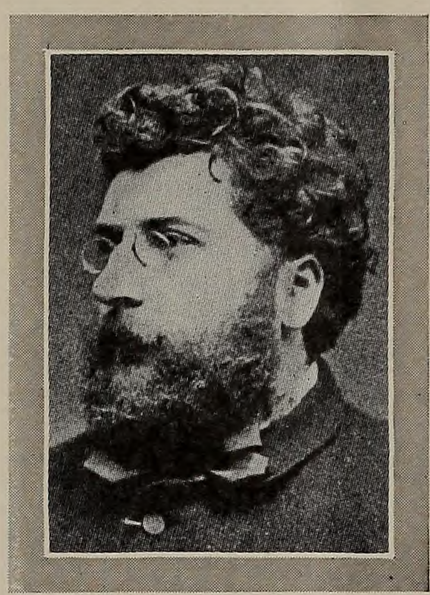
Georges Bizet

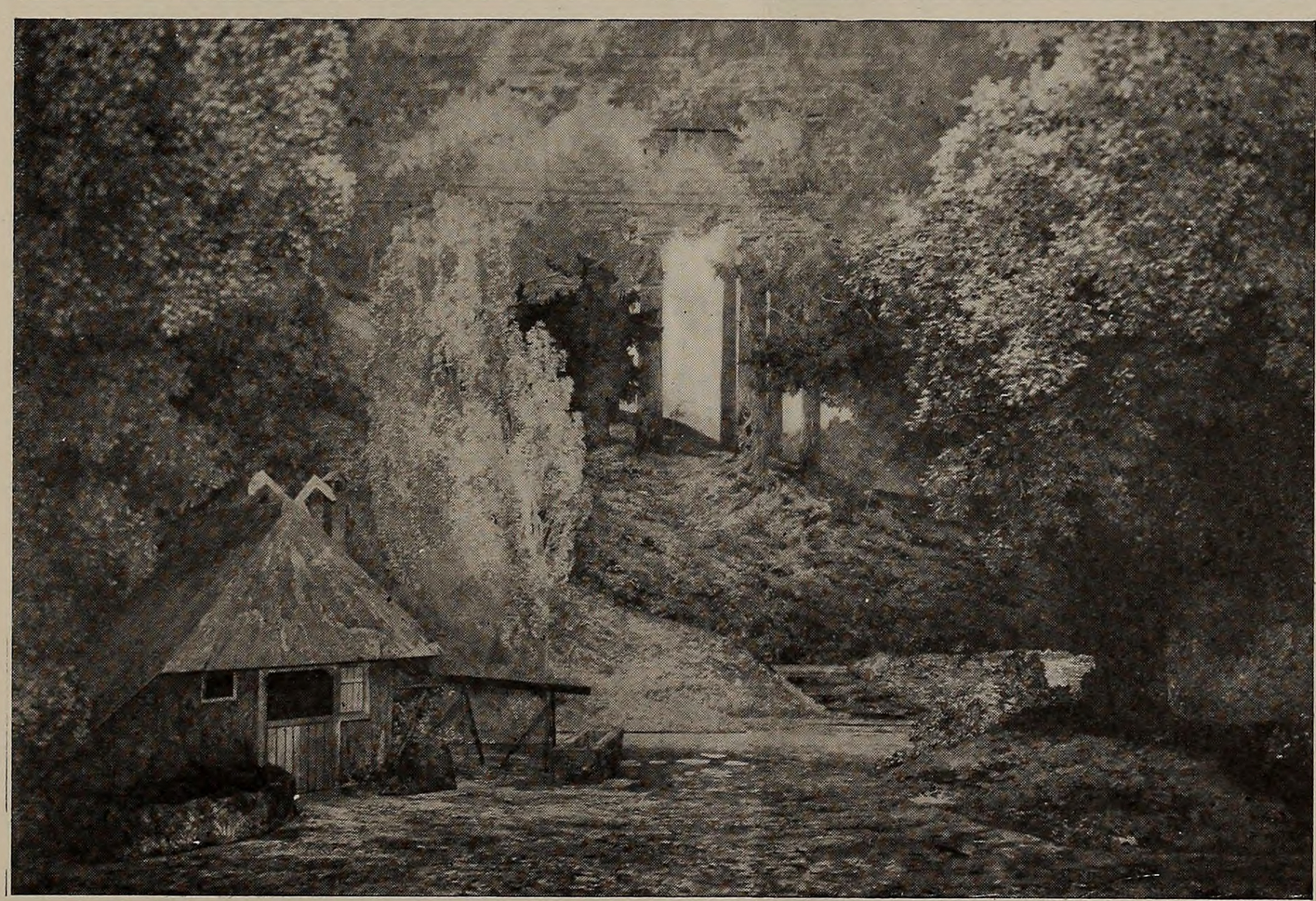
Georges Bizet, of "Carmen" fame, was one of the most distinguished of modern French composers. Born in Paris in 1838, he entered the Conservatoire when he was ten years old, studying the piano with Marmontel and composition with Halèvy, and proving in ten years' time a highly successful pupil. In 1857 he divided with Lecocq the prize for an operetta, "Docteur Miracle," produced later at the Bouffes Parisiens, and in the same year he carried off the *prix de Rome*. During his sojourn in Italy he composed several works, among them being an opera, "Don Procopio," two symphonic movements, an overture, and an opera comique, "La guzla de l'Emir." On his return to Paris he started in to compose with renewed vigor, but some years elapsed before his music won recognition. "Les Pêcheurs de Perles," opera in three acts, and "La jolie Fille de Perth," opera in four acts, were produced at the Théâtre Lyrique, the first in 1863, the latter in 1867. A one-act opera entitled "Djamileh," was seen in 1872. None of these works, however, was completely successful. Meantime, the composer had married Genevieve Halèvy, daughter of the composer. Bizet's first real success was with the overture to Sardou's "Patrie," performed at one of the Pasdeloup's concerts. His incidental music to Daudet's play "L'Arlesienne" proved also very successful.



GEORGES BIZET

It was not, however, until 1875, when his masterpiece "Carmen" was produced at the Opéra Comique, Paris, that Bizet took rank among the immortals. The opera is based on Prosper Merimée's well-known story, and at first the ultra-realism of the central character interfered with its complete acceptance by the public, this handicap being all the more pronounced owing to the realistic acting of the original representative of the title rôle, Mme. Galli-Marié. "The opera," says a writer in Grove's "Dictionary of Music and Musicians," "only became a great success gradually, and it was after its introduction to England (in Italian, at Her Majesty's, June 22, 1878, with Mme. Minnie Hauck) that its real vogue began. It was evidently Bizet's intention to soften down the animalism of the original, and the treatment of the part preferred by Mme. Marie Roze, who sang it in English for the first time at Her Majesty's on Feb. 5, 1879, was in agreement with the idea of the composer."

Bizet died at Bougival, near Paris, in 1875.



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Mr. John T. McRoy, Matinées.

E Mr. C. H. Ditson, Mondays.
Mr. Myron C. Taylor } Wednesdays.
Mrs. Clifton Beach }
Mr. Benj. D. Riegel, Fridays.
Mr. Charles Cross Goodrich } Matinées.
Mr. John C. Breckenridge }

F Mrs. von Juch Wellman } Mondays.
Mrs. Knowlton Young }
Mrs. W. R. Chapman, Wednesdays.
Mr. Bertram S. Work, Thursdays.
Mr. Chas. A. Richardson, Fridays.
Mr. Joseph D. Bedle, Matinées.

G Mr. E. S. Ulmann } Mondays.
Mr. Henry Zuckerman }
Mr. Walston H. Brown, Wednesdays.
Mrs. S. Z. Mitchell }
Mrs. C. M. Maxwell } Thursdays.
Mrs. Margaret Spadone }
Mrs. C. A. Bryan }
Mr. Abraham B. Meyer, Fridays.

H Mr. Jonathan Bulkley, Mondays.
Reginald Barclay and Anton G. Hodenpyl, Wednesdays.
Mr. O. F. Zollikoffer, Thursdays.
Mr. Alfred Milton Bedell, Fridays.
Mrs. Robert Benson Davis, Matinées.

J Mrs. Geo. C. Clausen, Mondays.
Mr. J. H. Dick, Wednesdays.
Mr. G. Ventschger, Thursdays.
Mr. John Burling Lawrence, Fridays.
Mr. John R. Bradlee } Matinées.
Mr. Edgar A. Manning }

V Mr. John Warne Herbert } Mondays.
Miss Herbert }
Mrs. Ansel Oppenheim, Fridays.
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Mrs. Albert Boardman, Wednesdays.
Mr. Nicholas M. Pond, Fridays.
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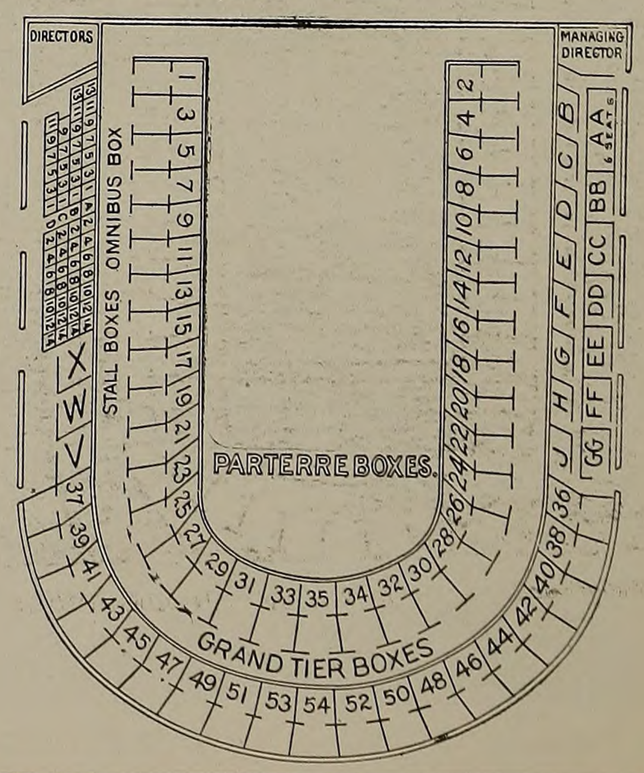

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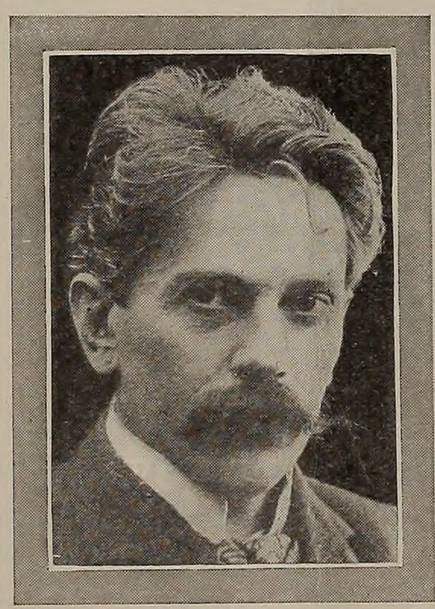
Ludwig Thuille

Despite his French name, Ludwig Thuille, the composer of "Lobetanz," is a German, having been born at Bozen, November 30, 1861. He has behind him no long lineage of musicians, for his father was a merchant dealing in lumber, but found time in his leisure to practice music as an amateur.



LUDWIG THUILLE

Ludwig was a prodigy in music, but unlike so many others that give early promise, he amounted to something in later life. His first musical instruction came from his father, but when the latter died the lad was sent from home to a place in Upper Austria, called Kremsmünster, where he became chorister at a Benedictine abbey. Here his education was continued, and when he was fifteen years old the boy returned to his native village and pursued his studies. By this time his talent for music entitled him to serious consideration, but his poverty precluded him from enjoying an expensive musical training. There came to his rescue the widow of one Naziller, late principal of the Innsbruck School of Music. She paid for his tuition, sending him to Munich, where he was enrolled at the School of Music, remaining two years. Here he came under the influence of the music of Wagner, Brahms and Liszt.

But the greatest influence exerted upon him was the friendship of Alexander Ritter, a broad-minded musician, who also wielded influence over Richard Strauss, who was a fellow student of Thuille. Ritter, an older man and a member of the Meiningen Orchestra then conducted by Hans von Bülow, guided young Thuille's musical tastes and aided him in his development. A year later, in 1883, Thuille accepted a position as professor at the Munich School of Music, and when professional duties brought Ritter to Munich the former friendship was deepened. Ritter guided Thuille's attention to the field of opera, and even composed the libretto for Thuille's first opera, "Theuerdank," which was produced in 1897.

In 1898 came "Lobetanz," poem by Otto Julius Bierbaum, first sung at Mannheim, but composed two years earlier. In 1901 a third Thuille opera saw the light of the opera stage, when "Gugeline" was brought out at Bremen. In addition he wrote vocal and instrumental compositions. He died in Munich Feb. 5, 1907.—From the *Theatre Magazine*.

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PAGLIACCI

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Conductor .....Mr. Sturani

THURSDAY AFTERNOON FEBRUARY 15TH
AT 2 O'CLOCK

SPECIAL MATINEE

HUMPERDINCK'S OPERA

KÖNIGSKINDER

(In German)

Mmes. Farrar, Wickham, Fornia, Mattfeld, Gascoigne
MM. Jadlowker, Goritz, Reiss, Didur, Pini-Corsi, Bayer, Reiner

Conductor .....Mr. Hertz

THURSDAY EVENING, FEBRUARY 15TH
AT 7:45 O'CLOCK
LAST TIME THIS SEASON

RICHARD WAGNER'S MUSIC DRAMA

TRISTAN UND ISOLDE

(In German)

Mmes. Fremstad, Homer.
MM. Burrian, Weil, Witherspoon, Hinshaw, Reiss, Murphy, Bayer.

Conductor .....Mr. Toscanini

FRIDAY EVENING, FEBRUARY 16TH
AT 8 O'CLOCK
PONCHIELLI'S OPERA

LA GIOCONDA

(In Italian)

Mmes. Destinn, Matzenauer, Wickham.
MM. Caruso, Amato, de Segurola, Audisio, Reschiglian, Bégué.

Act. I. Divertissement, "La Furlana."
Act. III. Dance of the Hours, by the Corps de Ballet.

Conductor .....Mr. Toscanini.

SATURDAY AFTERNOON, FEBRUARY 17TH
AT 2 O'CLOCK

RICHARD WAGNER'S OPERA

TANNHÄUSER

(In German)

Mmes. Morena, Fremstad, Sparkes, Orner, Van Dyck, Snelling, Wakefield.
MM. Slezak, Weil, Griswold, Reiss, Hinshaw, Ruysdael, Bayer.

Act I.—Bacchanale by the Corps de Ballet.
The Three Graces:
Mlles. Fornaroli, Horwitz, Myrtill.

Conductor .....Mr. Hertz

SATURDAY EVENING, FEBRUARY 17TH
AT 8 O'CLOCK

SPECIAL PERFORMANCE

PUCCINI'S OPERA

TOSCA

(In Italian)

Mmes. Farrar, Snelling.

MM. Martin, Scotti, Rossi, Pini-Corsi, Bada, Bégué, Ananian.

Conductor .....Mr. Toscanini

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1.—OVERTURE, *Mignon* .....

2.—(*a*) CAVATINA, *La Juive* .....
(*b*) BALLAD, The Two Grenadiers
MR. LEON

3.—ARIA, "Dich theure Halle," *Tannhä*
MME. OLIVE

4.—ARIA, *La Bohême* .....
MR. DIMITR

5.—VIOLIN CONCERTO, D major....
MISS KATHL
INTERN

6.—SUITE, *In Holland* (*first time in A*
(*a*) *Morning on the Zuider Zee.*
(*b*) *The Dutch Mill.*

7.—NORWEGIAN SONGS,
(*a*) The Chalet Girl's Sunday...
(*b*) With a primula veris.....
(*c*) A Vision .....
(*d*) Ingrid's Song .....
MME. OLIVE

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iuser .....WAGNER
FREMSTAD.
.....PUCCINI
SMIRNOFF.
.....PAGANINI
EN PARLOW.
ISSION
merica).....KRIENS
(c) *Evening Sounds.*
(d) *Wooden Shoe Dance.*
.....OLE BULL
.....GRIEG
.....GRIEG
.....KJERULF
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8.—RUSSIAN SONGS ..... SELECTED

MR. DIMITRI SMIRNOFF.

9.—VIOLIN SOLI

(*a*) Meditation ..... TSCHAIKOWSKY

(*b*) Polonaise ..... WIENIAWSKI

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PROGRAMME CONTINUED ON PAGE 22

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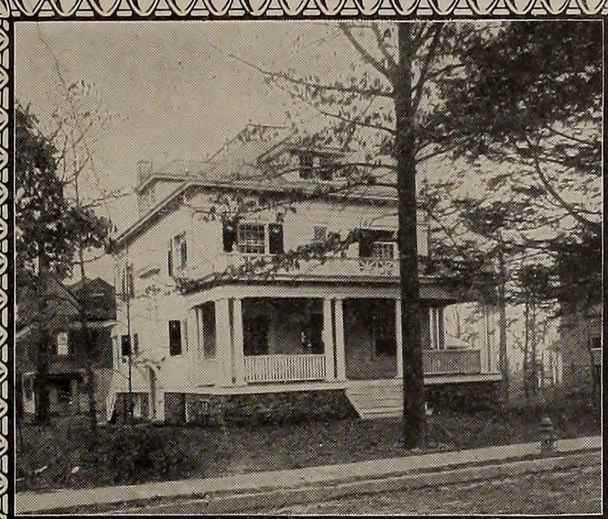

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Patrons are kindly requested to make their inquiries for seats at the Box Office of the Metropolitan Opera House, and to ignore statements made by sidewalk ticket speculators to the effect that choice seats cannot be had at the Box Office.

Tickets will always be obtainable at the Box Office for seven performances, including the one of the corresponding day of the following week.

BY ORDER OF THE POLICE DEPARTMENT the following *Rules for Traffic* will be enforced during the present season of Grand Opera:

Carriages can deposit their passengers at the *Broadway, 39th Street and 40th Street* Entrances.

When calling for passengers, carriages are *only* allowed to approach the *39th Street and 40th Street Entrances.*

Patrons receiving *Green* carriage cards upon their arrival at the Opera House, will find their carriages at the *39th Street Entrance;* those receiving *Red* carriage cards will find their carriages at the *40th Street entrance. Patrons are earnestly requested to assist the management in the effort to place their carriages at the door promptly; and with this in view are respectfully asked to remain INSIDE the lobby until the respective carriage number appears on the number-carrying machine in the Lobby.*

The Electric Carriage Call used in this theatre is leased from the Electric Carriage Call Company, New York.

The "Vite" Carriage Call system used in this theatre is leased from the General Acoustic Company, New York.

Patrons desiring to hire public conveyances when leaving the Opera House can do so by applying to the carriage man at the Broadway Entrance. Such public conveyances *only* will be allowed to approach the *Broadway Entrance* to receive passengers.

Sunday Evenings carriages approach and depart from *Broadway Entrance only.*

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For the convenience of patrons a large Foyer, with **Promenade Tea Room and Refreshment Buffet,** has been provided on the *Grand Tier Floor. Ice Coolers* supplied with Pure *Spring Water* will be found in all corridors.

Smoking-Room *on the Grand Tier Floor (39th St. side), and on the Dress Circle floor (40th St. side). Smoking positively forbidden in all other parts of the house.*

Patrons of the Opera will find Elevators to Grand Tier Boxes, Dress Circle, Balcony and Family Circle on the 40th Street side.

Ladies' Parlors on the Orchestra floor (39th Street side), on the Grand Tier and Dress Circle floors (40th Street side), Balcony floor (39th Street side), and Family Circle floor (39th Street side).

Any one finding lost articles will kindly leave them at Box Office, where all applications for lost articles must be made.

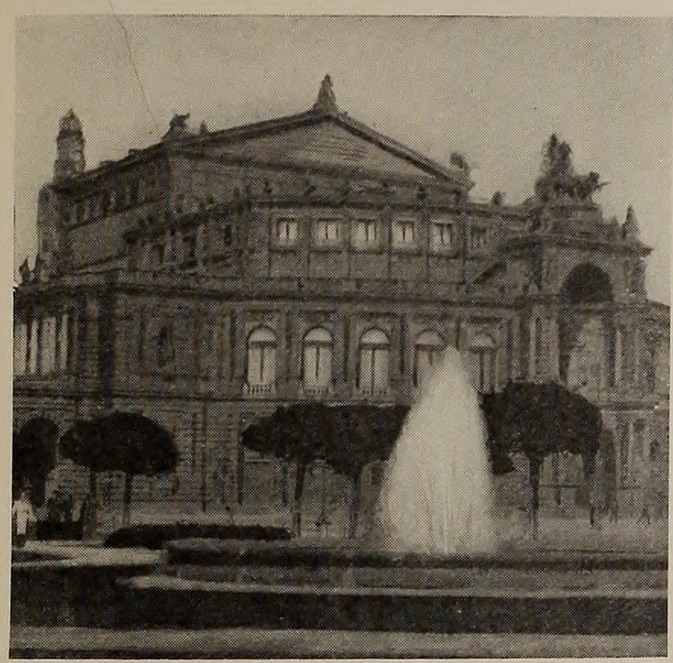
The Management of the Metropolitan Opera House respectfully asks that, during the Season of Grand Opera, ladies will not wear hats during the performances. Hats can be left with the attendant in the Cloak Room, free of charge.

Telephone Booths on Grand Tier Floor.

The Dictaphone is used to facilitate the business transacted in this theatre.

Opera Glasses on hire in the Main Lobby.

Music and Musicians



THE ROYAL OPERA HOUSE, DRESDEN

"The man who supposes that he has digested music before devoting as much time to thinking about it as he has devoted to hearing it, is not only befooling himself and ruining his digestion, but absolutely affronting the creator of this beauty, and the player who has been re-creating it, and the creative listener in the row behind who has been re-creating it. The sooner people discover that the musical world was never exempted from the primal curse—or blessing—of toil, the better. In the sweat of thy brow shall thou become musically well bred.

"In order to achieve this end the first thing to do is to restrict yourself to hearing no more music than you are sure of being able to digest. Until programme makers have learned to send their audiences away still ready for one more course, it might be a wise plan to begin by leaving the hall in the middle of every concert and taking yourself on a quiet, musical walk in order to reconstruct as best you may what you have just heard."— R. H. Schauffler in the *Atlantic Monthly.*

Tschaïkowsky himself, however, may stand as an excellent example of a great composer's being a very poor critic. I have already spoken of his non-appreciation of Brahms, but I may add a few of his other criticisms. Of Liszt he said, "He has more poetical intention than actual creative power." Of Richard Strauss he remarked, "Such an astounding lack of talent united to such pretentiousness has never before existed." Of Bach he said that "he is not a great genius." Of Handel, "He is only fourth-rate; he is not even interesting." Haydn was "the genius of burgher music, which induces a fierce thirst for beer." And of Beethoven's last period of composition he said that he really hated it, "especially the latest quartets." Such an instance is surely the strongest proof that a great composer cannot always be trusted to give judgment upon other composers.—L. C. Elson in *The Musician.*

The American Voice

"No organ of the body is more truly indicative of character and mental states than is the voice. A melodious voice attracts us; a strident voice repels us. A strain of sentiment creeps into our voice, and our hearers sense at once the feeling behind it. A shadow in the voice, and instinct straightway guesses the lurking insincerity or falsehood. A friend of mine maintains that he can read character correctly at the first hearing of a voice. What persuasive power lies in a noble, mellifluous utterance! Bryan's sonorous, fluent tones are among his most effective oratorical weapons.

"The physical conformation of the throat and head has much to do with the power and quality of the voice, but in this matter psychology plays quite as influential a part as physiology. If we are a hasty, strenuous and materialistic people, our voices will inevitably tell the story, and not till we have mended our tense, eager, self-seeking ways shall we learn to speak altogether melodiously.

"A mellow, sonorous voice is rare in any country. Its beauty in the rough is usually due to an harmonious nature and good health, but just as by conscious effort we are able to harmonize our natures and improve our health, so also may we cultivate in ourselves a spontaneous, simple and agreeable utterance in well-controlled and well-modulated tones Such an utterance brings out all the potential beauty of the natural voice and is within the capacity of everybody. So long as we remain a nation of mere money-seekers, so long shall we speak in dry, eager, money-seeking voices and it is only as we begin to realize (as, indeed, an ever-increasing number of Americans are beginning to realize) that material success is only a small part of the real success of life that we shall place a proper estimate on the substantial value of a well-trained voice.

"We are already agreed that every child ought to have some training in drawing and music, even though in later life he may never put it to any regular use, but every child, except the dumb, is sure to use his voice daily as long as he lives.

"Why not, then, have it trained and developed to its full capacity for beauty and power? Its eloquence, no matter what his walk in life, will be for him a useful and a potent weapon, and for those he knows and meets a balm and a delight.

"Foreigners may reproach us for our unmusical voices; the remedy lies with ourselves. We have inherited from our ancestors a noble and expressive language. We have received from nature voices potentially as melodious as those of any other people. Let us strive, then, by every means in our power to make our voices and utterances as noble and expressive as the language of our inheritance."—Francis Rogers in *Scribner's Magazine.*

Wagner and Schopenhauer

It is interesting to learn what reading has had its influence on the lives of the world's great composers. Richard Wagner, in his autobiography, says:

"I first came across a book which was destined to be of great importance to me. This was Arthur Schopenhauer's *Die Welt als Wille und Vorstellung.* . . . For a long time I had wanted to understand the real value of philosophy. My conversations with Lehrs in Paris in my very young days had awakened my longing for this branch of knowledge, upon which I had first launched when I attended the lectures of several Leipzig professors, and in later years by reading Schelling and Hegel. I seemed to understand the reason of their failure to satisfy me from the writings of Feuerbach, which I studied at the same time.

"Like every man who is passionately thrilled with life, I, too, sought first for the conclusions of Schopenhauer's system. With its æsthetic side I was perfectly content, and was especially astonished at his noble conception of music. . . . At first I naturally found his ideas by no means palatable, and felt I could not readily abandon that so-called 'cheerful' Greek aspect of the world, with which I had looked out upon life in my *Kunstwerk der Zukunft.* As a matter of fact, it was Herwegh who at last, by a well-timed explanation, brought me to a calmer frame of mind about my own sensitive feelings. It is from this perception of the nullity of the visible world—so he said—that all tragedy is derived, and such a perception must necessarily have dwelt as an intuition in every great poet, and even in every great man. On looking afresh into my *Nibelungen* poem I recognized with surprise that the very things that now so embarrassed me theoretically had long been familiar to me in my own poetical conception. Now I understand my *Wotan,* and I returned with chastened mind to the study of Schopenhauer's book."

The Rhine Maidens: "Siegfried! Siegfried! Our warning is true; flee, oh, flee from the curse."
From Arthur Rackham's illustrations for "Siegfried and The Twilight of the Gods." (London: William Heinemann)

*My Life. By Richard Wagner. Dodd, Mead & Co.

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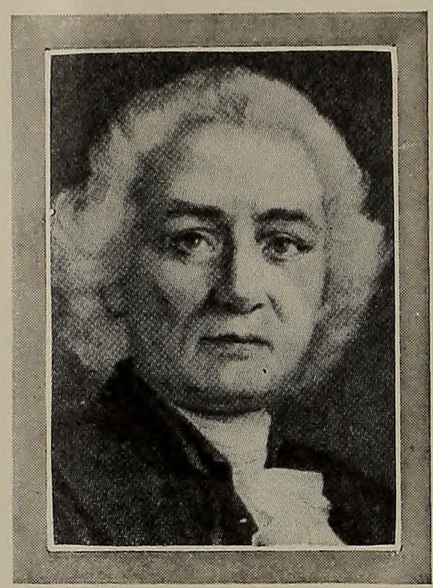
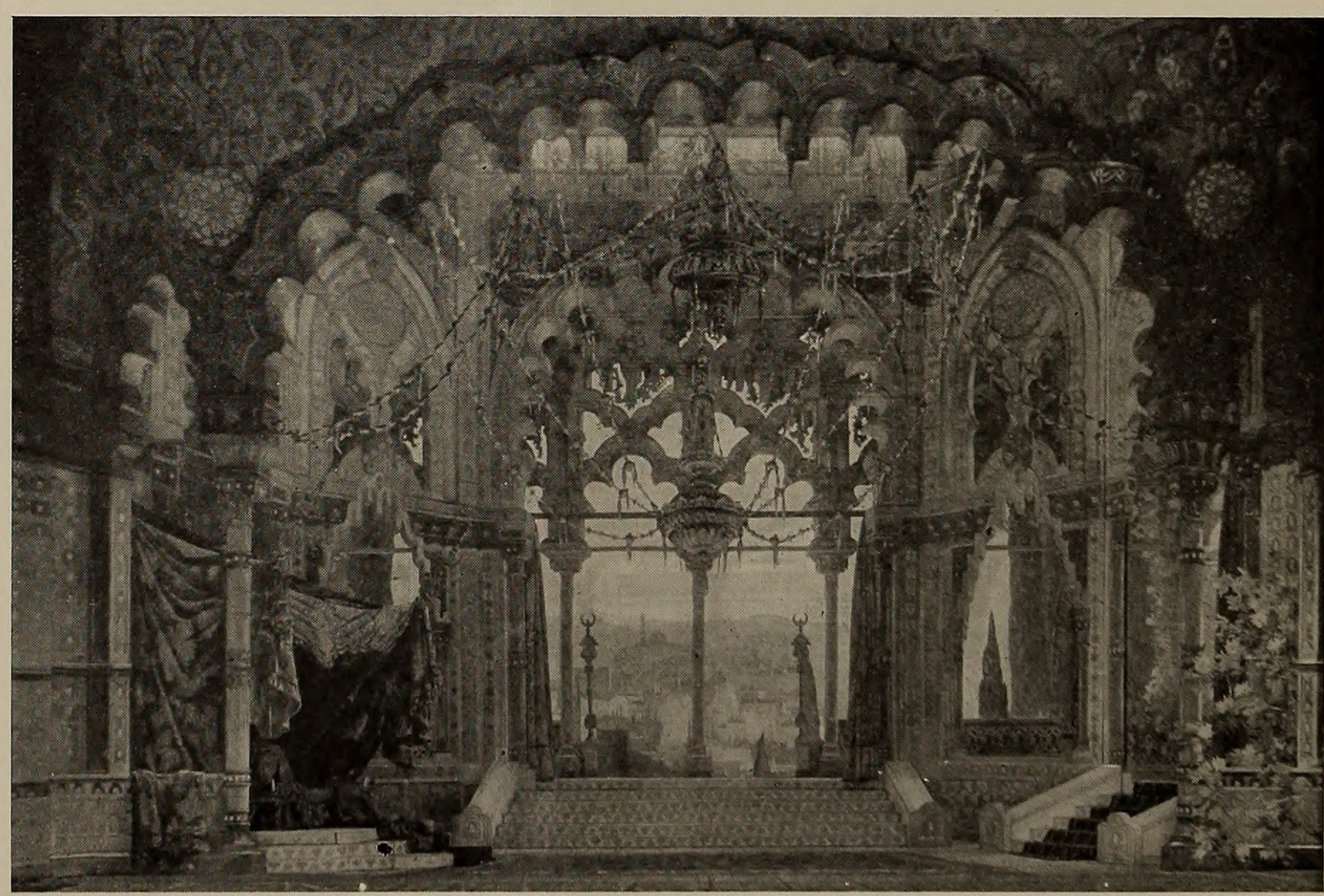
Christoph Gluck

Christoph Willibald Gluck, composer of "Armide," "Orpheus and Eurydice," etc., is known as the father of the German music drama—a new form of music which, having its inception with Mozart, reached its full development in Richard Wagner. It has been said of Gluck that he combined, in the musical drama, "all the finest qualities of Italian, and many of those of French music, with the great beauties of the German orchestra."



CHRISTOPH GLUCK

Gluck was born in 1714 at Weidenwang, near Neumarkt, in the Upper Palatinate. His father, Alexander, and his mother were people of humble origin, being employed in the household of Prince Lobkowitz, in whose castle, at Eisenberg, the future composer spent the early days of his youth. Ambitious for their son's career, his parents strove to give him an education superior to his station, and at the age of twelve sent him to the Jesuit school at Kommotau, Bohemia, where he had his first lessons in singing, the violin, harpsichord and organ. He lived with the priests until he was eighteen, when he went to Prague and continued his musical studies under Czernohorsky. In 1736 he went to Vienna, where he made the acquaintance of Prince Melzi, a wealthy amateur, who enabled him to complete his studies. His next work, produced in Vienna in 1748, showed decided progress. From now on he wrote a large number of operas with varying success, and his fame steadily grew until his celebrated opera, "Orpheo ed Euridice," was produced in Vienna October 5, 1762. Other works followed until 1767, when he produced "Alceste" in Vienna. This work, notwithstanding its great beauty, aroused such criticism that Gluck decided to carry out elsewhere his reforms in music, and taking Racine's "Iphigénie" for a subject, composed "Iphigénie en Aulide," producing it in Paris in 1774. In 1777 came "Armide," which created a sensation. Piccinni was at that time in Paris, and his admirers, jealous of Gluck's success, carried on a bitter warfare of criticism and invective, but two years later, when "Iphigénie en Tauride" was produced with immense success, the reformer's superiority was acknowledged. Gluck died of apoplexy in Vienna in 1787.



SCENE IN ACT I OF GLUCK'S OPERA "ARMIDE"

Announcements

AFTERNOON CYCLE

OF

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(Lincoln's Birthday)

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(Second part of the Trilogy)

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MIME .....ALBERT REISS
DER WANDERER.....PUTNAM GRISWOLD
ALBERICH .....OTTO GORITZ
FAFNER .....BASIL RUYSDAEL
ERDA ..... MARGARETE MATZENAUER
BRUENNHILDE .....BERTA MORENA
STIMME DES WALDVOGELS,
BELLA ALTEN

Thursday afternoon, February 22d, at 1:30
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(Third and last part of the Trilogy)

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GUNTHER .....HERMANN WEIL
HAGEN .....PUTNAM GRISWOLD
ALBERICH .....OTTO GORITZ
BRUENNHILDE .....OLIVE FREMSTAD
GUTRUNE .....RITA FORNIA
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Fun in Music

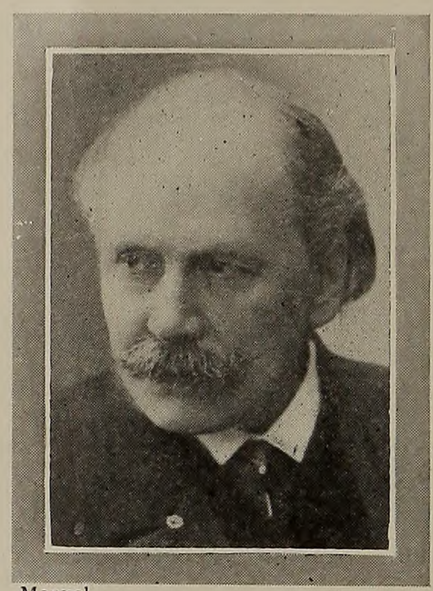
Though we may have our doubts about musical humor, there is certainly a great deal of fun in music; and fun is more natural to music than humor, because it is less precise and more a matter of mood than of thought. Beethoven in his music often expresses the kind of mood in which a man would say humorous things if he were using the art of language and so giving a precise expression to his thoughts; but since Beethoven uses the art of music he expresses in it only the mood and not the thoughts proper to that mood. Therefore the music lacks the intellectual precision necessary to humor, though it expresses the kind of mood in which humor is produced with enormous power. And it often has the incongruities and the emotional diversity or instability of humor.

Music will change from one mood to another with a swiftness that makes us laugh, because the second mood seems to be mocking at the first; and we feel that this is not mere brainless mockery, because each mood is so powerfully expressed. We feel that we are witnessing the emotional changes of a great mind which must have a good reason for them. In this case again the music satisfies us, because it is expressive in itself and by means of its own form. Indeed, we should be merely bored or bewildered by all these changes of mood if Beethoven had not found a musical form expressive of them. It is the form which, even if we have no technical understanding of it, subdues us to the mood of the artist and makes us share it. Thus, if there is any incongruity between the humorous effects of music and its form the humor does not touch us, since the form has not put us in the mood for it. We feel that it is a forced humor, of the same nature as a pun made for its own sake. But any kind of joke in music may be justified, as a pun may be justified, if it is a natural expression of the composer's mood, and if that mood is expressed in his music.—London *Times.*

"Every few weeks," says a writer in the New York *World,* "some one is discovered with a voice 'as fine as Caruso's.' In most cases it would be just as well if it were never detected. It takes more than a good voice to produce a grand opera singer. First of all, it takes about $25,000 spent in financing a musical education; the known figures as to several prima donnas make this estimate a moderate one. Five or six years must be spent in acquiring the education. Beyond this the candidate for grand opera must have musical intelligence, temperament, histrionism and personality. Mere voice alone can no more make a great singer than a pretty face without supporting gifts can make a great actress. The most luscious tones in the world bore the auditor in a few minutes if there is a chucklehead behind them. There must be great art to direct a great voice or it is a case of *vox et praeterea nihil.*"

Jules Massenet

"There is nobody who does not know the name of Massenet; there is nobody who has not seen a performance of 'Manon'," wrote Louis Schneider in his preface to Jules Massenet's *Livre d'Or*. "The master's vocal works are not less widely spread. Very few musicians possess such extraordinary popularity. That is because Massenet has created a very characteristic form of music. It is as easily recognized as one recognizes the writing of a friend on the envelope of a letter. This musical form, during the whole of the first period of Massenet's career, was the standard of the Young School tendencies. Later the young composers began to write Massenet, but the best Massenet is doubtless written by the Master himself."



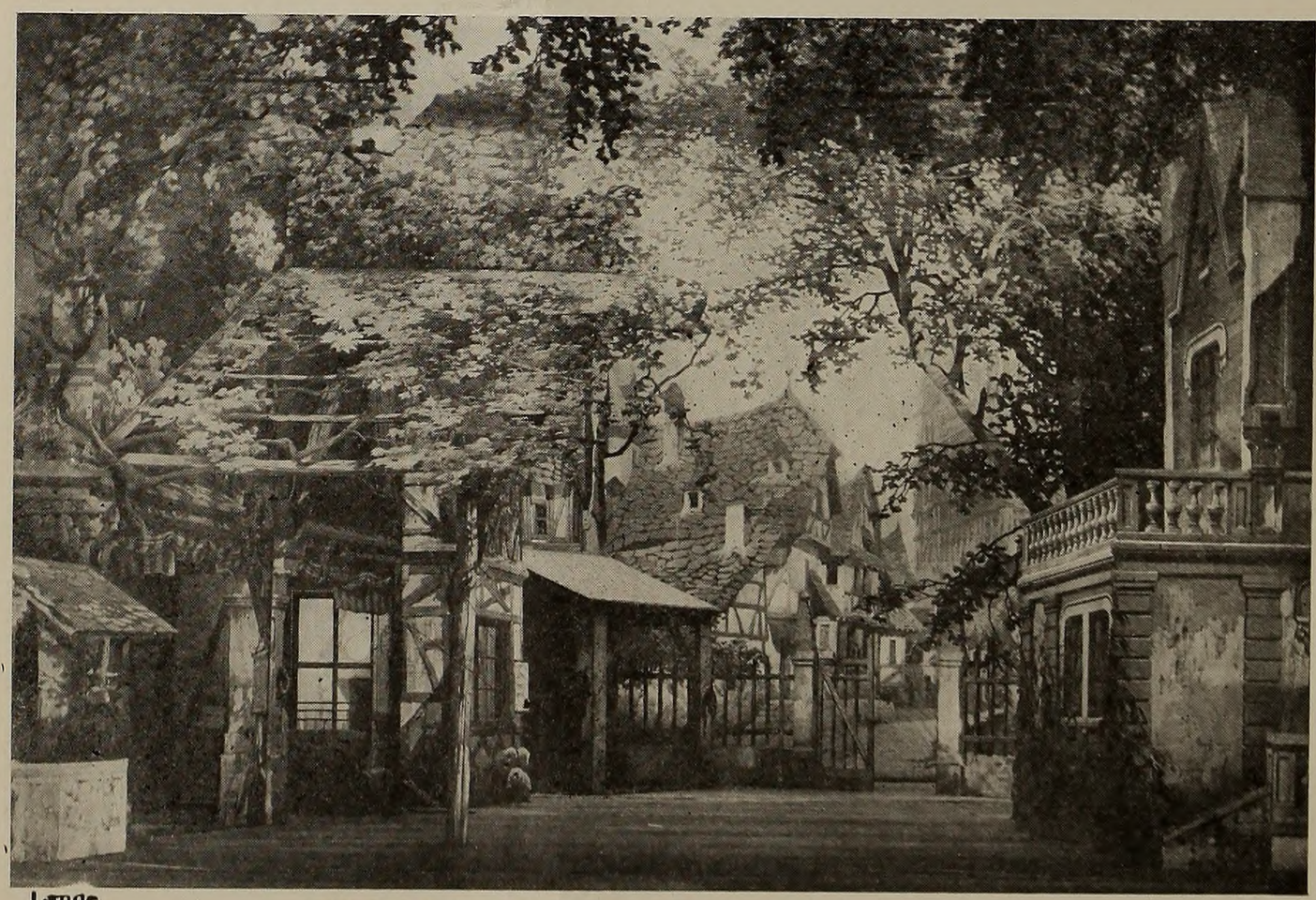
Manuel

JULES MASSENET

Massenet comes of good parentage and inherited his talent from his mother. He was born in 1842. His father left the army to become a manufacturer; his grandfather was a professor of history at Strasburg. The family moved to Paris in 1848, and at the age of ten Jules presented himself at the Conservatoire. He was received unanimously, after an astonishing execution of the finale of Beethoven's Opus 19. At this time he was very poor. His father gave him no allowance, and as he did not wish to be a burden to his aunt, with whom he lived, he secured an engagement to play the triangle in the orchestra of the Gymnase Theatre, receiving for this service the magnificent weekly stipend of 7 francs 50 centimes (about $1.50.).

In 1862 he carried off the Prix de Rome and took up residence in Italy. On his return to Paris the young musician came under the direct influence of the poet, Armand Silvestre, and his first compositions were inspired by Silvestre's poetry.

Then at last came fame and fortune. The Legion of Honor was awarded to him in 1876, and in 1878 he was elected member of the Institute and became professor of composition at the Conservatoire. "Manon" was produced in 1885. The best known of his later works are: "Werther" (1892); "Thais" (1894); "La Navarraise" (1894); "Sapho" (1897); "Cendrillon" (1899); "Griséledis (1901); "Le Jongleur de Notre Dame" (1902).—From the *Theatre Magazine*.



Lande

SCENE IN ACT I OF MASSENET'S OPERA, "MANON"

Musical Appreciation

Writer—"You have a musical ear, have you not? If you hadn't you would hardly care to go to concerts. You can hear whether the pianist gets a beautiful tone from the instrument, whether he makes the notes all distinctly heard, and whether he puts light and shade into his performance, can't you? And *vice versa,* you can hear when he pounds the instrument till the wires jangle, smears the passages so that the successive notes cannot be distinguished at all and keeps the kettle boiling over from start to finish, can't you?"

Friend—"Certainly I can. But what has all that to do with it?"

Writer—"The ability to distinguish these matters is the front door of musical appreciation. Those who try to climb in over the back fence by ignoring these things will never appreciate anything, but will talk a lot of meaningless jargon which they themselves do not understand."

Friend—"Do you wish me to believe that when it sounds good to me it is good?"

Writer—"Presupposing that you have a musical ear, I do mean just that. If you have not a musical ear, you cannot hear musical qualities at all, and, therefore, you can neither really enjoy nor judge. Three-quarters of musical criticism are statements of fact, not expressions of opinion, and for the same reason three-quarters of all musical enjoyment rests on the ability to receive certain facts. It is not a question of opinion whether a violinist plays in tune or not. The only question to be raised is: Can you hear whether he does? Your hearing or not hearing cannot alter the fact. It is not a matter of opinion whether the piano is out of tune. It is a matter of fact. It is equally not a question of opinion whether the celebrated prima donna at the opera is singing off the key. That also is a matter of fact. That nine-tenths of the people who go to the opera never hear her false intonation makes no difference whatever. The fact remains. It is not matter of opinion as to whether an orchestral conductor takes a tempo so fast that the violinists cannot play the notes. That is a matter of fact. It is not a question of opinion whether an orchestra's attack is ragged and its playing generally wanting in unanimity. These are matters of fact."

Friend—"But I often hear things which sound muddled and rude and harsh and ugly to me. I feel absolutely certain that I hear correctly, but I don't know anything about these things, and I suppose, therefore, that it all ought to be that way."

Writer—"Well, dear friend, be not deceived. Your ears are wiser than your mind."—William J. Henderson in the New York *Sun.*

"I developed the habit of composing by preference, in the evening. The surroundings of nature are indispensable for me for creative work, whether it be near the sea, forest, plain or mountain. I do not like big cities and cannot work in them."—Cecile Chaminade in *The Etude.*

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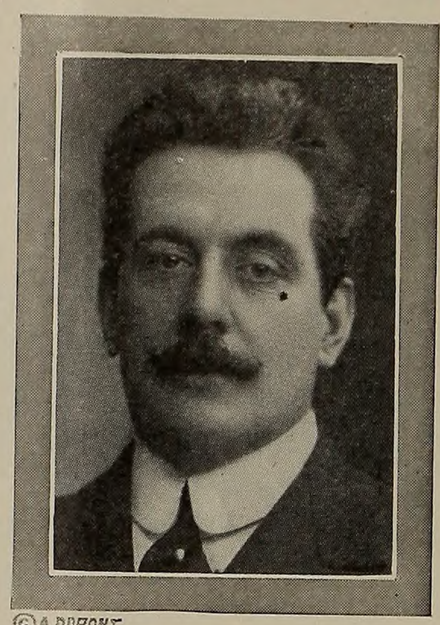
Giacomo Puccini

Giacomo Puccini, one of the world's greatest living composers, was born at Lucca, Italy, in 1858. To-day, therefore, he is only 53 years old, still in the prime of life and at the height of his productive powers. His best-known operas are "La Bohême," opera in four acts, text by Giacosa and Illica, first produced at the Teatro Rigio, Turin, February 1, 1896; "La Tosca," opera in three acts, text by Giacosa and Illica, after Sardou's drama of the same name, first produced at the Teatro Costanzi, Rome, in January, 1900; "Madama Butterfly," opera in two acts, text by Giacosa and Illica, after J. Luther Long's and David Belasco's drama of the same name, first produced at La Scala, Milan, in 1906; "The Girl of the Golden West," opera in three acts, text by C. Zangarini and G. Civinini, after Belasco's drama of that name, first produced at the Metropolitan Opera House, Dec. 10, 1910.



GIACOMO PUCCINI

Earlier operas, which have never had the success of his later and more important works, are "Le Villi," opera-ballo in one act (1884); "Edgar" (1889), and "Manon Lescaut" (1893).

Puccini came by his gift for music through inheritance, he being one of a family of six, descended from a long line of musicians. At a very early age he began his musical studies, and soon displayed such remarkable talent that the Queen of Italy granted him a pension which enabled him to go to the Milan Conservatoire, where he was a pupil of Ponchielli.

In private life Puccini is a great bookworm and an ardent lover of sports and outdoor life. "On the borders of the Lac de Massacuiccoli," says a writer in the London *Tatler*, "in the midst of great lonely woods, surrounded by a country beautiful with all the luxuriant loveliness of uncultivated nature, the utter solitude of which is known only to hunters and a few—a very few—enterprising travelers, Puccini has built himself a retreat. He has constructed it entirely after his own plans and called it 'Torre del Lago.' Here, far from the maddening crowd, those exquisite operas, which are known all over the world, are created, and here, in the midst of this beautiful savage country, Signor Puccini passes the happiest hours of his life."—From the *Theatre Magazine*.

Photo Lande

SCENE IN GIACOMO PUCCINI'S OPERA, "LA BOHEME"

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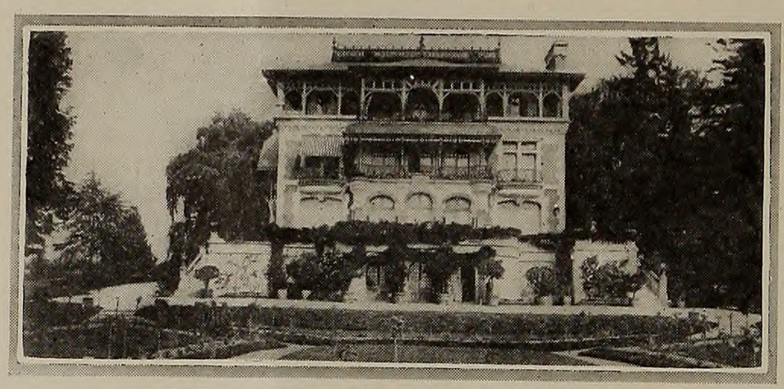
Mechanism of Opera

"What astonishes the privileged spectator behind the scenes of grand opera," says a writer in the *Theatre Magazine,* "is the enormous scale upon which everything is done, and the infinite care and forethought that is bestowed, not only on the minutest detail of each effect, but pre-eminently on the harmonious combination of all hands to produce the perfect ensemble. Here a scene is being set for the first act of 'Die Walküre.' At the back is seen the giant ash tree round which Hunding's hut is built up. The tree appears to grow upon the stage out of a strange compound of wire mesh, thin timber, paint — and consummate skill. Soon it lies prone on the ground, and buried to the hilt in its heart is the mystic sword 'Nothung,' Wotan's gift to his beloved Sieglinde and Siegmund. Deft hands are piling up monstrous boulders for the Titanic fireplace, and Hunding's hut seems to run together with true Wagnerian magic. The log walls are run on from the sides, and the roof is let down from the flies.



Paderewski's Home in Switzerland

"In the regions beyond, the famous steeds of the Valkyries are stabled. They suggest to us an operatic episode which has baffled the ingenuity of stage-managers ever since Wagner's own day; and it has ever been their ambition to overcome the apparently insuperable difficulties of the 'Ride' by some masterpiece of stagecraft, so as to produce the magnificent scene in a realistic way, and without the ghost of a smile on the face of a mighty audience.

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"The truth is, Wagnerian opera taxes the ingenuity and engineering skill of the stage-manager to the last degree."

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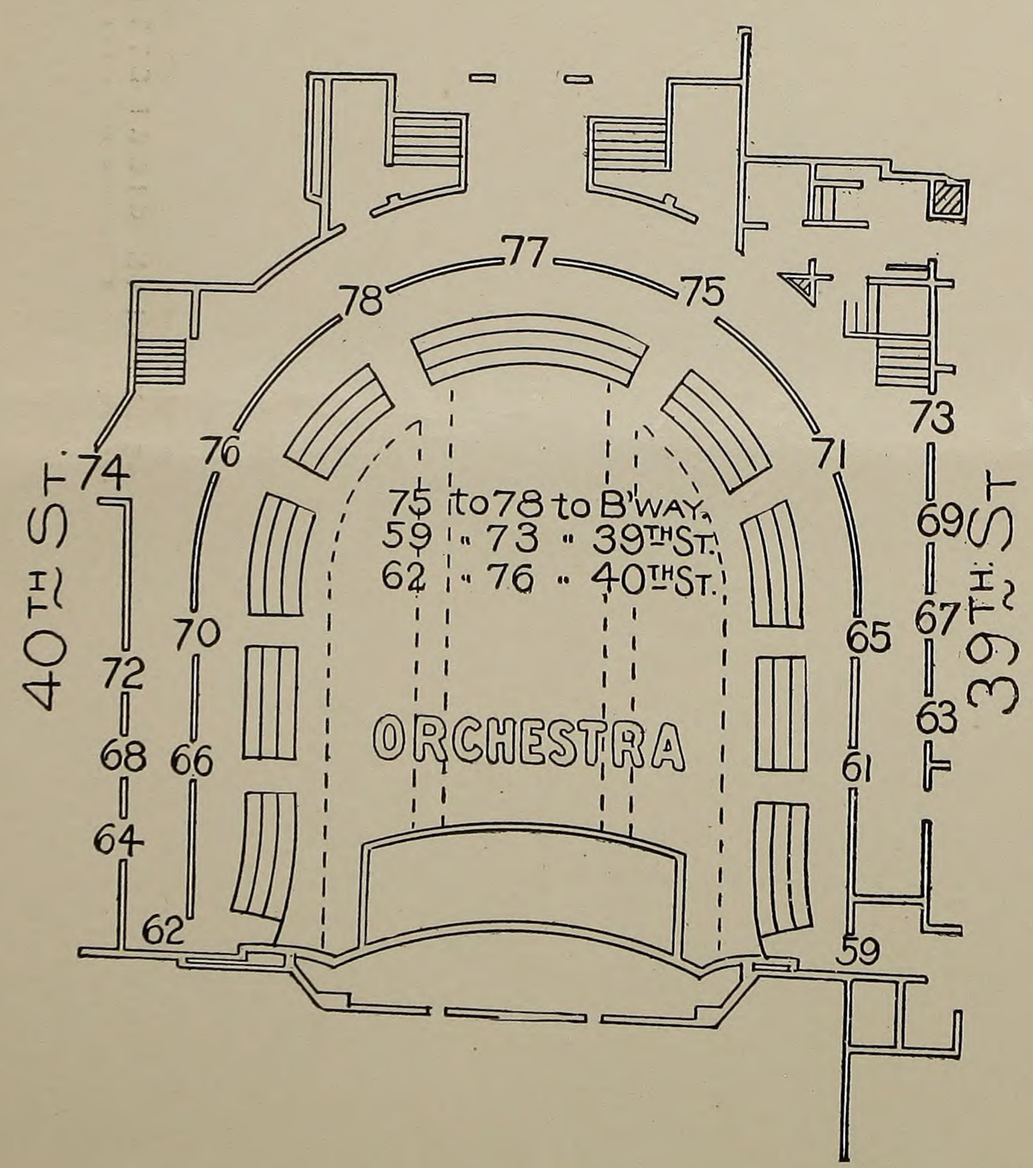

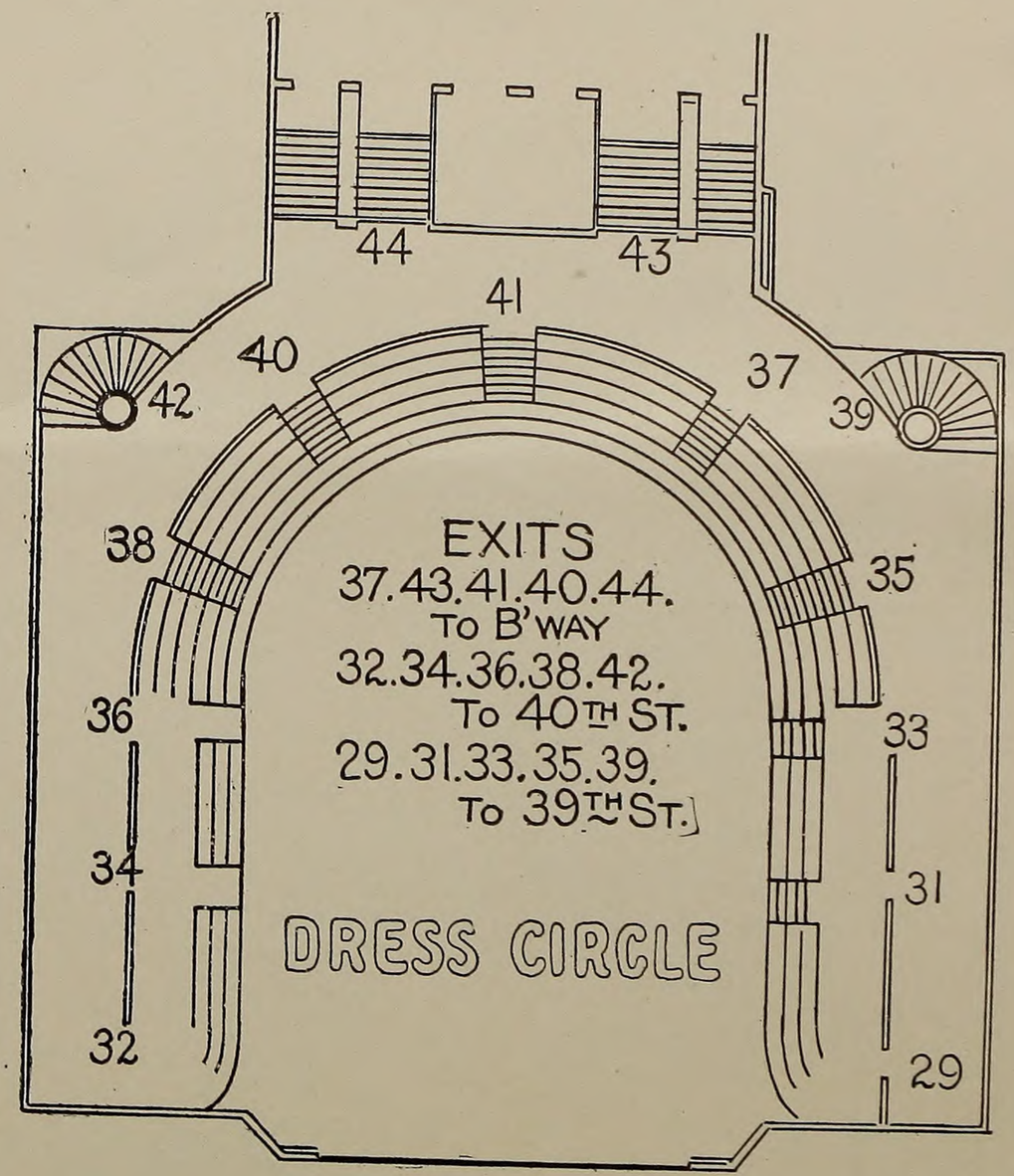

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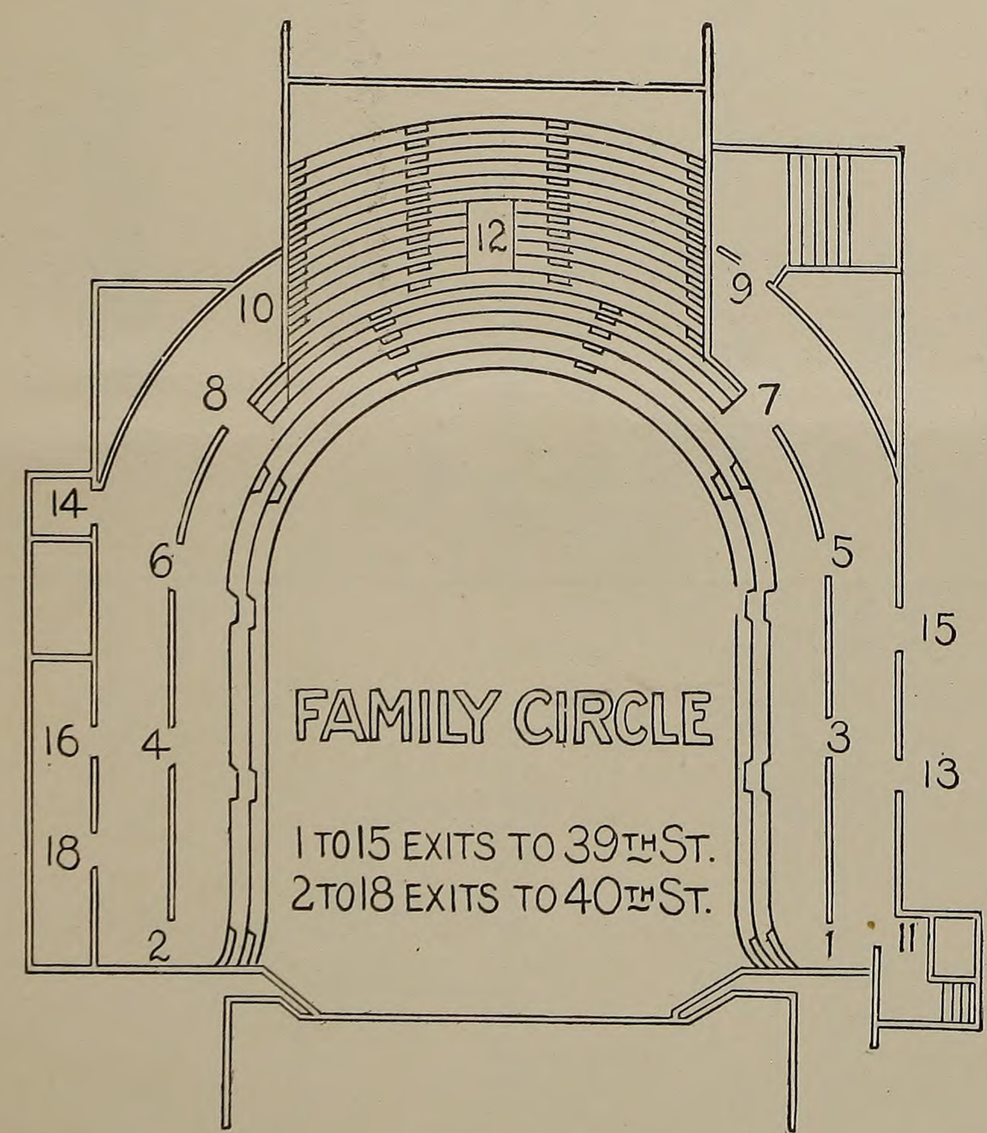

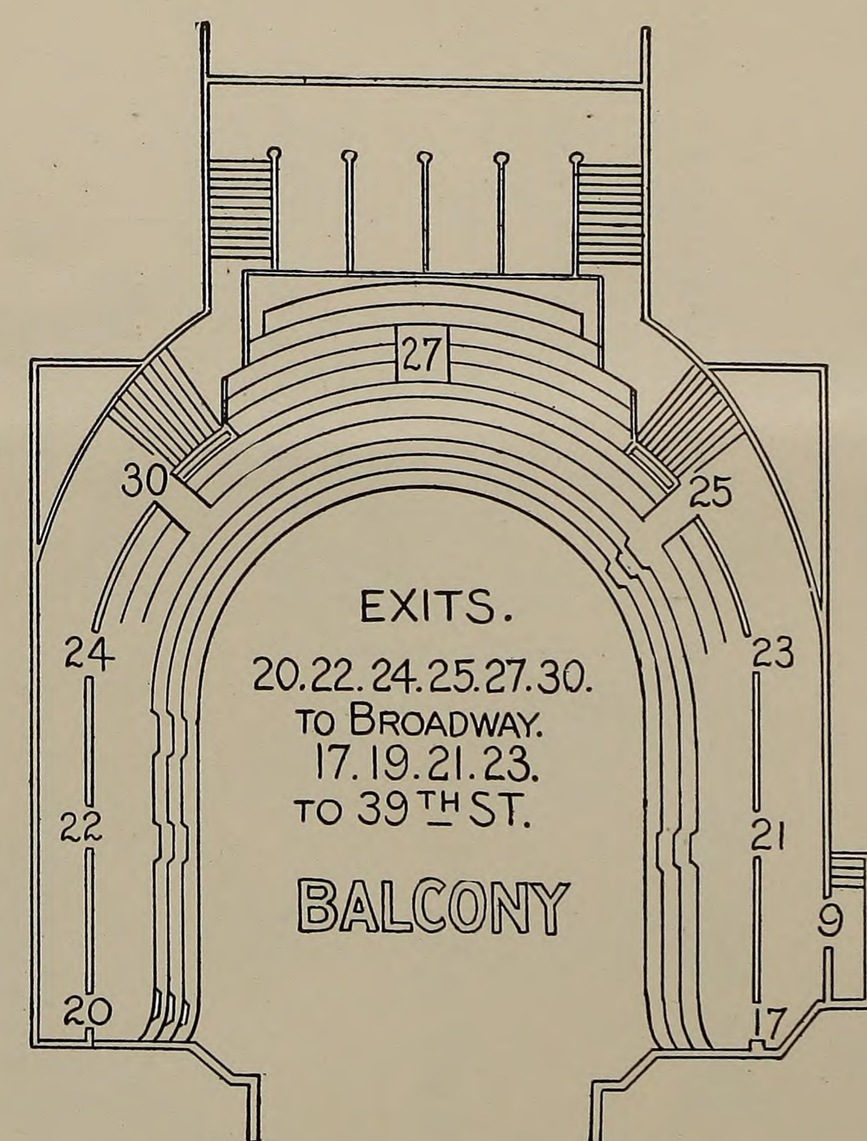
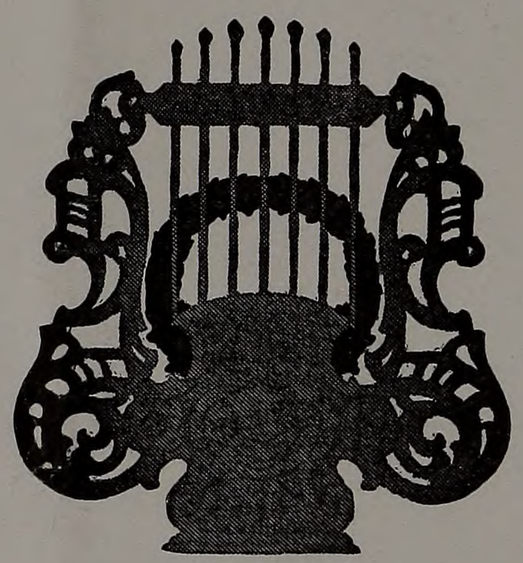
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